THE REAL GHOSTBUSTERS

"KNOCK, KNOCK"

(#076001)

(SCRIPT)

Written by

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DIC ENTERPRISES, INC.

THE REAL GHOSTBUSTERS
"KNOCK, KNOCK"

FADE IN:

EXT STREET - ROW OF HOUSES

Nothing unusual about them. We just keep hearing this CRASHING and BANGING from somewhere OS. PAN from the row of houses back across the street. A CROWD (seen more or less in silhouette) stands outside wooden barricades, looking at something we can't yet see. PUSH IN as the SOUNDS grow.

CLOSE - BARRICADE

And there, painted dead-center on the sawhorse-type barricade, is The Symbol of the Ghostbusters. At the sound of a particularly nasty CRASH from somewhere OS, a fist slams suddenly INTO FRAME, bashing the sawhorse.

MORELLI (OS)
(agonizing)
What are they doing in there?

ANGLE - MORELLI, VICTOR

MORELLI, a paunchy older man, stands with his son VICTOR, a few members of the CROWD visible in BG. They stand on the other side of the barricade, looking with anguish at the source of the disturbance. SFX CONTINUE.

VICTOR
It'll be all right, dad. I'm sure the Ghostbusters know what they're doing.

OVERSHOULDER SHOT - MORELLI, VICTOR, BOWLING ALLEY

A giant bowling-ball pin tops the building, keying us to its nature. Victor pats his father's shoulder as we PUSH IN to increased sounds of detestation from within the bowling alley.

VENKMAN (VO)
That's it -- we've got 'em now.

INT BOWLING ALLEY - WIDE ANGLE

Where our four intrepid Ghostbusters - VENKMAN, STANTZ, SPENGLER and ZEDDMORE stand amid the debris, particle-beam throwers in-hand, an impressive sight. They'd be a lot more impressive if they weren't surrounded by about thirty or so floating bowling balls hovering just below the ceiling, circling them, looking ready to do severe damage to the Ghostbusters.

VENKMAN
(to the unseen ghosts)
Okay, guys, give it up. You've had your fun, scared a few folks, but we don't scare. We eat ghosts like you for breakfast.

UPSHOT - STANTZ

Summoning up his bravado, the circling bowling balls visible overhead in BG.

STANTZ
Peter's right! You don't have a chance! We're not afraid. So go ahead -- take your best shot!

ANGLE - VENKMAN, SPENGLER, ZEDDMORE

Who, as one, wince at this.

SPENGLER/ZEDDMORE/VENKMAN
(as one)
Oh, no . . . .

GHOST VOICES
(chorus, heavy reverb)
If you insist!
(maniacal laughter)

UPSHOT - BOWLING BALLS

Shooting down TOWARD CAMERA.

ANGLE - TABLE

Under which the Ghostbusters dive en masse to avoid the hailstorm of bowling balls raining down all around them to TREMENDOUS CRASHES AND BANGS.

UNDER TABLE - MEDIUM

Where the four huddle, some holding their ears. CRASH! BASH! SMASH! Venkman gives Stantz a withering look.

VENKMAN
(forced pleasantness)
Good thinking, Ray. I like that. But somehow, I don't think you'll get a gold star beside your name this week.

ANGLE - SPENGLER

Huddled under the table, BASHES all around, as he pulls out the PKE meter. Its wings rise, it FLASHES and BEEPS rapidly.

SPENGLER
This is it! Energy level approaching maximum. We should get a visible force five manifestation any -- second -- NOW!

UPSHOT - CEILING

With a FLASH! there appear five or six GHOSTS -- various grotesque forms floating around in the air. They are not critical to the remainder of the story, so they can be just about any design. They cavort, spin, whirl, and zoom.

GHOST CHORUS
(whoops, cackles, etc.)
(heavy reverb)

ZEDDMORE (OS)
Now's our chance! Let's get 'em!

WIDE - INCLUDES CEILING, TABLE

As the Ghostbusters emerge from cover, raise their particle beam throwers, and FIRE! Particle beams SHOOT OUT toward the circling ghosts.

MEDIUM - GHOSTS

All but one of them is ensnared in the four-pointed pyramid of particle-beams that hit the rest and HOLD them in a field of sheer energy.

STANTZ (OS)
That's it! Careful now! Easy! Easy!

The glowing, trapped ghosts begin to lower, as their still-free comrade ZIPS OUT OF FRAME. TRACK with the ghost as it dives into, and disappears behind, the racks of pins set up at the far end of a bowling lane.

WIDE - INCLUDES GHOSTBUSTERS

As the trapped ghosts are lowered toward the ecto-trap.

ZEDDMORE
Okay, they're in position! Opening the trap -- NOW!

DOWNSHOT - THE TRAP

The small doors open, and a beam of incandescent brilliance shoots out.

WIDEN - INCLUDES ALL

The beam from the trap catches the ghosts, and in a whirlwind of EFX, yanks them into the trap. Its doors close. All quiet.

TWO-SHOT - SPENGLER, VENKMAN

As Spengler looks around, checking his PKE meter.

SPENGLER
There's one that got away.

VENKMAN
I know. And he's mine.

He walks OUT OF FRAME.

OVERSHOULDER SHOT - VENKMAN

Standing at the front of the lane, particle-beam thrower resting cockily on his shoulder.

VENKMAN
Okay, that's it. Game's over. Come out and take it like a man.

ANGLE - PINS

Where the remaining ghost sticks its head querulously out, forcing a very grotesque-looking smile. It shakes its head.

VENKMAN (OS)
No? And give me one good reason why not.

And it points to the other end of the lane.

ON VENKMAN

Who looks to where the ghost's pointing: at a bowling ball. He picks it up, and rolls it down the lane.

ANGLE - THE GHOST

Avoids the incoming ball, which knocks over all but one of the pins. The ghost looks around innocently, then kicks over the remaining pin. It smiles effusively.

VENKMAN (OS)
Oh, I get it. You'd help me win all the time!

Then, abruptly, the ghost's expression goes to one of fear and resignation.

CLOSE - VENKMAN

The particle-beam thrower in hand, aimed right AT CAMERA.

VENKMAN
Sorry, bub. Cheaters never prosper.

BLAMMMM! He fires right INTO CAMERA. EXPLOSION OF EFX that fills the screen.

SMASH CUT TO:

CLOSE - ECTO 1 FLASHING BEACON

PULL BACK from the strobing light to reveal the Ecto 1 racing its way through busy streets, traffic parting before it like the Red Sea. The Ghostbusters are inside, Stantz driving.

STANTZ (VO)
Boy, will I be glad to get home. I'm exhausted.

REVERSE ANGLE

As the Ecto 1 races AWAY FROM CAMERA OVER:

ZEDDMORE (VO)
Yeah! Home -- to some peace and quiet.

CUT TO:

INT GHOSTBUSTERS HQ - BLACK SCREEN

Nothing. Darkness. HOLD for a BEAT, under a CRUNCHING noise. Then the garage door angles open. The Ghostbusters stand silhouetted against the bright light outside.

VENKMAN
Peace and quiet, eh?

REVERSE - GARAGE/OFFICES

Where a line of partly-eaten food extends the length of the HQ, to where Slimer sits, munching. A rather frazzled looking JANINE stands nearby, arms folded, unhappy. Slimer, on the other hand, only looks up for a moment, then keeps on eating.

JANINE
(frustrated)
I tried to stop him. You guys don't need a receptionist, you need a baby sitter! A whole platoon of 'em!

ON VENKMAN

Not looking at all happy.

VENKMAN

(end of his rope)
Slimer . . . !

ON SLIMER

Who REACTS with trepidation and leaps into the air, doing a double-somersault before diving through a crack in the floor boards and disappearing.

ANGLE - VENKMAN, STANTZ, SPENGLER, ZEDDMORE

As they survey the damage.

VENKMAN
Just let me blast him. Once. Is that really so much to ask?

SPENGLER
Not yet. We haven't finished testing him yet. He's the only ghost who'll sit still for us -- we can't let the opportunity for science pass us by.

ON STANTZ

Who smiles in that way of his.

STANTZ
Besides -- I'm teaching him how to fetch!

ANGLE - FLOORBOARDS

As Slimer's hand comes back through the floorboards and tries to drag a chicken leg through after him -- without success. Venkman's FEET stomp THROUGH SCENE.

VENKMAN (VO)
Fine. You all play. Me, I'm going to get some rest, now that Humanity doesn't need us for a while.

PLOOP! The chicken leg is yanked through the floorboards.

WIPE TO:

INT SUBWAY TUNNEL

Still under construction. PAN the length of it. At the largest, most complete end, there are tracks freshly laid. Further on, it's a little more primitive, wires and metal sticking out at odd angles. PAN into the darkness of the far end of the tunnel and PUSH INTO the darkness . . . .

INT END OF TUNNEL

Where some WORKMEN dig with digging machines and pick-axes. CAMERA LINGERS and PUSHES IN on two MEN, each examining a layout of the growing tunnel.

FIRST WORKMAN
-- okay, so once we dig another quarter mile, that'll put us in position to join up with Subway Tunnel #9. Then --

THIRD WORKMAN (OS)
Hey, Bob! Come take a look at this!

Holding up a finger to mark his place in the discussion, the First Workman heads off toward the sound of the voice, picking up a lantern as he enters

NEW DIG AREA

Where freshly-dug dirt has been just pushed away to REVEAL, in the glow of hanging lanterns, what looks suspiciously like a door. A very, very old door, with strange markings and an odd, mouth-like arperture surrounded by weird hieroglyphics.

FIRST WORKMAN
What is it?

THIRD WORKMAN
You tell me.

CLOSE - MARKINGS, ARPERTURE

Looking very strange, very Lovecraftian in the half-light.

FIRST WORKMAN (OVER)
Lookit all that weird writing. What d'you think it means?

TWO-SHOT - FIRST, THIRD WORKMAN

And neither of them says the following:

DOOR VOICE (OS)
DO -- NOT -- OPEN -- UNTIL -- DOOMSDAY!

FIRST WORKMAN
Hey, good guess. How do you know?

THIRD WORKMAN
Who, me? I didn't say anything.

And they suddenly REACT (PLEASE, don't overdo it!) to the sight of:

CLOSE - THE DOOR - ARPERTURE

The mouth-like arperture is moving, shaping the words:

DOOR VOICE
DO -- NOT -- OPEN -- UNTIL -- DOOMSDAY.

WIDEN TO INCLUDE ALL

As the Third Workman backpedals a step or two.

THIRD WORKMAN
Maybe -- maybe we ought to do like it says.

FIRST WORKMAN
Are you nuts? We've got a subway tunnel to dig. We're not gonna stop just 'cause some nut door says so!

CLOSE - THIRD WORKMAN

Shaking his head. He's not thrilled with all this.

THIRD WORKMAN
But it talks. Shouldn't we listen to it?

ANGLE - FIRST, THIRD WORKMAN

The First Workman looks skyward with long-suffering patience.

FIRST WORKMAN
So it talks. Remember Jimmy? Thought he was a penguin? He could talk too. So what does that prove? We're going through, got it? Good.
(calling)
Okay, move those drillers in! Let's go!

Together, the two head OS as drilling machines ENTER FRAME and start toward the stone door.

REVERSE ANGLE

As the First and Second Workmen head AWAY FROM CAMERA.

FIRST WORKMAN
There, see? You just hafta learn how to take charge, how to give orders.

Then, suddenly, from where they just left, there's a tremendous BLAST! They spin around to see

WIDE - THE DOOR

Knocked off its hinges -- and from within, there's a swirling

miasma of light and mist and glittering hellfire that churns out, getting bigger and bigger by the second, filling the tunnel like a horizontal tornado, throwing the drilling machines back the way they came. Grinning fireballs -- the loosed spirits, creatures, and so on -- come shooting out.

ON FIRST, SECOND WORKMAN

Ducking the onslaught of energy, fury, and grinning fireballs that rush all around them, heading out into the tunnels.

FIRST WORKMAN
Here's another order: RUN FOR IT!!!

They do.

WIDE - TUNNEL

The entire complement of Workmen scatter everywhichway as the tunnel is filled with the escaping spirits.

WORKMEN
(general panic & confusion)

ANGLE - SUBWAY TRAIN TRACKS

As two fireballs hit either rail, shoot a link between them, and skate rapidly up the line, heading into the other tunnels. Other fireballs do the same.

WIDE - JUNCTION

Where the rails of several lines meet. The Fireballs ENTER FRAME riding one set of rails, and as they arrive at the junction, split off, each following a different line.

INT SUBWAY STATION

Where a few COMMUTERS stand beside a stationary subway train, taking on the last of its passengers. ANGLE DOWN to the tracks. A skating fireball zips TOWARD the train, and HITS!

ANGLE - THE TRAIN - FRONT

Momentarily glows with energy that crackles along its metal skin. Then, for a BEAT, nothing happens. Then the front windows of the train alter shape slightly -- become like eyes. It seems to smile -- and it's not a pretty sight. (NOTE: See Max Fleischer's "Play Safe" for some ideas.)

ANGLE - SUBWAY PLATFORM

Where a MAN and WOMAN race toward the train, which has begun to MOVE.

MAN
Wait! Wait for us!

ON SUBWAY TRAIN - DOORS

The MAN AND WOMAN barely manage to dive in through the still open doors, smiling in relief.

MAN
Made it! Boy, are we lucky!

SLAM! The doors close -- and they look suspiciously like a huge maw (or fist) closing.

THE TRAIN

Peels away from the station -- its graffiti markings shimmering and becoming like animal markings. And the sound it makes is like a scream.

ANGLE - FRONT OF TRAIN

Heading straight FOR CAMERA, grinning maniacally, as wisps of spirit-trails begin to surround it. Just as it seems about to pulverize the CAMERA we

CUT TO:

EXT SUBWAY ENTRANCE

Where some COMMUTERS come barrelling out of the entrance to the subway, chased by any number of four, six, and eight legged ghosties. (Note: see the Making of Ghostbusters for some additional ideas on subway monsters.)

COMMUTERS
(screams & shouts)

CAMERA ANGLES UP -- and there, in the distance, is Ghostbuster HQ.

INT GHOSTBUSTER FIRE STATION

Where Venkman lays back on his bunk, looking content.

VENKMAN
(contented sigh)
Now -- to get some rest!

INT JANINE'S STATION

She hangs up the phone and slams her hand down on the alarm.

JANINE
WE GOT ONE!

SIRENS blare! CLAXONS sound! RED LIGHTS glare!

UPSHOT - FIRE POLE

Lickety-split, Stantz, Zeddmore, and Spengler slide down the pole. PAN QUICKLY UP.

ANGLE - VENKMAN'S BUNK

As Venkman crawls with utter despair out of his bunk.

VENKMAN
It's a conspiracy. I know it.

EXT FIRE STATION

As the door slides up, and Ecto 1 races out and away from the Ghostbusters HQ.

WIPE TO:

INT SUBWAY ENTRANCE

The bottom of the steps, where -- throwers in hand -- Stantz, Venkman and Zeddmore move cautiously to the bottom. PULL BACK TO REVEAL that the station has changed -- a lot. Layers of ectoplasmic slime drip from everything in sight, jagged stalactmites and stalagmites jut out from odd angles, and a thin mist hangs over everything. In a very short while, this place has gone all to heck. The Ghostbusters look around, taking this all in.

VENKMAN
Very nice. I wonder who does their decorating? Early Swamp-sludge, wouldn't you say?

ON VENKMAN

Looking up as HYSTERICAL LAUGHTER fills the station. He smiles.

VENKMAN
Now <u>that's</u> what I call an audience.

ANGLE - INCLUDES STANTZ AND ZEDDMORE

As they stop, listen. Stantz holds up a hand.

STANTZ
Listen! Do you hear -- footsteps?

A BEAT. Yeah, there are footsteps, all right. Suddenly, Spengler ENTERS FRAME behind them.

SPENGLER
Hi, guys.

VENKMAN/STANTZ/ZEDDMORE
YAAAAAGGGHHHHH!

WIDEN

As the others spin toward Spengler, weapons drawn, then relax.

ZEDDMORE
Geez, Egon -- how many times do we have to tell you -- don't do that!

STANTZ
So what's up? What did you find out?

ON SPENGLER

Consulting his PKE meter, scanning with it as he speaks.

SPENGLER
I spoke with the situation officer. He says that whatever's happening, it's spreading throughout the subway system. If it isn't stopped soon, the whole city will be in chaos.

ANGLE - VENKMAN, STANTZ, ZEDDMORE

Stantz is amazed, fascinated by this. Venkman, DURING THE FOLLOWING, notices something OS that gets his attention.

STANTZ
That's amazing! I mean, we're not just talking simple haunting here. This is classic transformation. It's like the whole place itself is becoming evil, coming alive. Boy, this is great!

ZEDDMORE
I love a man who enjoys his work. But now what? Maybe we ought to . . . .

On this, Venkman slips away, heading toward what's been taking up his attention.

OVERSHOULDER SHOT - VENKMAN

Heading toward a figure in the mist: from behind, it seems to be a very attractive, well-dressed blonde woman. She stands at the edge of the subway platform as Venkman comes from behind.

VENKMAN
Ah, excuse me, miss?

ANOTHER ANGLE

As Venkman comes up behind the figure, her back still to CAMERA.

VENKMAN (cont'd)
(a come-on)
I hate to bother you, but maybe you'd better let me escort you outside. It's not safe in here. Nasty, nasty stuff. So what do you say we --

Suddenly, the figure turns -- and we SEE that this is a skeleton, not a person, dressed to the nines. The skull-face widens in a HYSTERICAL LAUGH. If the thing expects this to have any effect on Venkman, it doesn't. He leans forward, looks at the thing's teeth.

VENKMAN
Tsk, tsk. Is that a shadow I see on your bicuspid? Shameful. When was the last time you saw your dentist? Hmm?

With a ROAR, the thing disappears, fades out, the clothes and wig dropping, empty, to the ground. Venkman shrugs.

VENKMAN
Wow. And I thought I was afraid of dentists.

He looks OS to an approaching, clanking ROAR from somewhere down the line.

WIDEN TO INCLUDE ALL

As the other Ghostbusters join him at the platform's edge, a SUBWAY TRAIN, looking fairly normal, if slimed, makes its appearance. It pulls up, slowing to a stop before them UNDER:

ZEDDMORE
It's a train.

STANTZ
Looks like it.

SPENGLER
But I thought the trains had stopped running.

VENKMAN
Hey, this is New York! Nothing stops this town! I love this place.

WHOOSH! The doors open up right in front of them. They ENTER. The doors slide shut again. And the seam where the doors join . . . disappears.

INT SUBWAY TRAIN

As it begins moving again. The place is amazingly dreary looking -- dark, oppressive. Spengler pulls a map out of his jacket pocket and examines it.

SPENGLER
This could be very helpful. From what I've been able to figure out, the center of the disturbance is ten miles down the line. This should take us there in minutes.

VENKMAN
Terrific! Listen, I'm going to get some coffee, anybody want some?

Venkman goes to one of the doors separating compartments and pushes the button.

ANGLE - VENKMAN, DOOR

The door opens -- and the other compartment is filled with walking skeletons, nasties, ghosts of all sorts. They cram into the door, standing, not moving, implying that the other car is filled with them. Venkman takes it all in for a BEAT, then looks over his shoulder at his companions.

VENKMAN
Okay, who sent out for pizza?

EXT TRAIN - HEADING AWAY FROM CAMERA

As we HEAR a tremendous ROAR, and the whole train SHAKES with the battle being joined inside. PAN UP toward the ceiling and PUSH THROUGH to:

EXT STREET

PEDESTRIANS walking along the otherwise quiet street, down which we SEE a bunch of manhole covers in a row -- and suddenly, one after another, they're BLOWN right off the street and into the air as the SOUND of battle below rages, blasts of particle-beams and ghost-wisps BLAMMING! through the open manholes with each explosion. The Pedestrians look on, wide-eyed, as the disturbance moves from one manhole cover to the next, heading down the street.

INT SUBWAY STATION - FURTHER DOWN LINE

Looking very much like the one we just left, only even more dark, slimy, deteriorated and otherwise yucked-up. Silence. Then: a light from around the railway bend. A light. MOVE TOWARD IT. It FILLS THE SCREEN. SFX: SUBWAY TRAIN.

ANGLE - SUBWAY TRAIN

The one the Ghostbusters entered, coming down the line. Only now its windows are blown out, the wheels are buckled, the whole thing looking like it's been through a war. Even the eyes/windows of the living train are crossed. It barely manages to make it to the platform before grinding to a shuddering halt. The four triumphant Ghostbusters emerge. Venkman turns to look at the train.

VENKMAN
And let that be a lesson to you! Don't mess with us, man -- we're scientists!

With that, he gives the subway train a little kick. In a great flurry of dust and debris, it collapses in upon itself -- then fades away out of existence.

ANGLE - SPENGLER, STANTZ, ZEDDMORE

Going to the far edge of the platform and peering off into the misty reaches of the tunnel. Here it is filled with a strange, swirling mist that glitters and sparks -- shades of red, and black, and purple slide just under the surface of the mist -- looking half-alive, half-unknown. Spengler holds the PKE meter in his hand --

CLOSE - PKE METER

The wands raising up to their highest point, lights flashing, beeping like nuts.

SPENGLER (OS)
This is it. End of the line.

TWO-SHOT - SPENGLER, STANTZ

Looking from the PKE meter to the tunnel.

SPENGLER
The source of the disturbance is about one mile further on. It's sending out enormous amounts of poltergeist energy, animating everything in sight, everything it touches.

STANTZ
Well, it could be worse. There could be some real nasty intelligence driving all this.

SPENGLER
Ray . . . it's worse.

ANGLE - ZEDDMORE

Looking over the edge of the platform, he sees something at its base.

ZEDDMORE
Hey, what's that? That doesn't belong here.

And with a hop, he jumps off the platform edge down to where the tracks run.

UPSHOT - PAST ZEDDMORE

Who crouches beside a large stone slab jutting out of the ground. Above him, on the platform, the rest of the Ghostbusters appear, looking down at him.

STANTZ
What is it, Winston? What'd you find?

ZEDDMORE
I don't know, but it looks important. You guys better come down, see for yourself.

The Ghostbusters look to each other, shrug, then leap in after Zeddmore.

WIDE - STONE SLAB - INCLUDES GHOSTBUSTERS

As they congregate around the stone slab. And now we can SEE that there is writing in some strange language graven into the stone. This is clearly something very, very old. (Note: this is <u>not</u> the door we saw earlier.)

STANTZ
(whistles)
It's old, whatever it is. Probably been buried for a long time. Looks like it came out of the ground all by itself, maybe drawn up by all the excess psychic energy around here.

TWO-SHOT - ZEDDMORE, SPENGLER

Kneeling down beside the stone slab, Stantz's feet visible behind them as they examine the artifact.

STANTZ (cont'd)
(half to self)
Yes -- saw something just like it back in '73. India? No, New Guinea!

Zeddmore gestures toward the hieroglyphics.

ZEDDMORE
Can you make out what it says?

SPENGLER
(shaking his head)
It's Sumerian. I can't read Sumerian.

CLOSE - STONE SLAB

As suddenly the hieroglyphics begin to rearrange themselves! They move into another ancient language altogether.

SPENGLER (cont'd)
No, now it's -- it's ancient Egyptian! But I can't read that, either.

MEDIUM - VENKMAN

Rolling his eyes in despair as he, and we, HEAR:

SPENGLER (OS/cont'd)
Greek! No, can't read that, either. Indian? No. Swedish! No, that's out.

Shaking his head, Venkman walks OUT OF FRAME.

WIPE TO:

INT SUBWAY TUNNEL - LATER

Where Venkman is sitting in FG off by himself, unwrapping a sandwich that he takes from his jacket pocket. In BG the rest of the Ghostbusters huddle over the stone slab. They're too far for us to hear what they're saying.

VENKMAN
Have a sandwich, Peter. Thanks, think I will. Say, how many languages have they gone through? Oh, about a hundred. Think we'll ever get out of here? Naah.

ANOTHER ANGLE

As Venkman puts his sandwich, on the wrapping, down beside him and rummages around in another pocket -- TRUCK IN on the sandwich, where a bony hand rises from the ground beside it, moves slowly over the sandwich, hovers, about to grab it, when Venkman leans suddenly INTO FRAME.

VENKMAN
Move it or lose it.

The bony fingers riffle for a moment, as if thinking it over, then PLOOP! they dive back under the ground again as we HEAR:

STANTZ (OS)
Peter! We got it!

And it's just as Venkman turns to look back at Stantz that the bony hand reaches out and ZAP! grabs the sandwich, disappearing again beneath the ground. Venkman, resigned to his fate, rises and heads OS.

ANOTHER ANGLE - INCLUDES ALL

As Venkman joins the remaining Ghostbusters around the slab.

VENKMAN
This better be worth a sandwich, Ray.

STANTZ
Good news! We finally figured out what the stone says! The world's going to end!

ON VENKMAN

Who nods, taking this in.

VENKMAN
You have a very strange definition of "good news," I ever tell you that?

TWO-SHOT - SPENGLER, ZEDDMORE

Rising INTO FRAME from the stone slab.

SPENGLER
According to the stone, at the far end of this tunnel there's a doorway into -- the nether regions.

ZEDDMORE
Translation: the place where all the bad folks go when they've finished living.

And Zeddmore points ominously straight down.

WIDEN TO INCLUDE ALL

The CAMERA PULLING BACK to give some idea of the immensity of their situation, making them small against it.

SPENGLER
The door was hidden deep in the earth, not to be opened until doomsday, the end of the world. Only somebody opened it early. It's like breaking open a dam -- and it'll keep on spreading.

VENKMAN
Yeah? So?

ON STANTZ

VERY serious looking as he begins:

STANTZ
Peter -- did you ever leave some old socks in your closet too long, and the whole closet began to smell like your socks?

VENKMAN
(defensively)
Maybe.

WIDE - TUNNEL, GHOSTBUSTERS

As Stantz gestures to their surroundings.

STANTZ
Same thing here. Unless we do something to stop it, soon the whole world will look like this -- just like the nether regions. Eternal darkness. And the earth will be governed by ghosts.

VENKMAN
No more days at the beach?

ZEDDMORE
No more <u>beach</u>.

ON SPENGLER

Standing just on this side of the mist at the end of the tunnel.

SPENGLER
We've got to find the door and close it again -- even if it means we'll never come back ourselves.

With that, Spengler arms his particle-beam thrower, and steps into the mist, disappearing from view.

WIDEN TO INCLUDE THE REST

Who look to one another. Zeddmore and Stantz arm their throwers, and with determined looks, follow Spengler into the mist. Venkman, alone, finally throws up his hands, arms his thrower, and follows them in, saying:

VENKMAN
(resigned)
All right, all right. But if I don't come out of this alive, I'm gonna be <u>real</u> upset!

And he, too, disappears into the mist. PULL BACK SLOWLY to reveal the mist changing shape, taking on features -- and the side of the mist facing us looks, for all the world, like a grinning skull. It LAUGHS, and LAUGHS, as we

FADE OUT:

<u>END ACT ONE</u>

ACT TWO

FADE IN:

INT MISTY TUNNEL

For a BEAT, all we see is grey, swirling mist. Then, out of it, come the Ghostbusters, weapons at the ready, eyes alert. They stop to look at what awaits them.

VENKMAN
So let me get this straight -- if we don't stop it, this is what the whole world is going to look like?

Spengler nods.

THEIR POV

A scene out of Dante's Inferno. Charred, blackened earth, faces in the surrounding tunnel walls that watch them pass (Note: comparable to the Gnome King's minions in Return to Oz.) Stunted, twisted trees that look suspiciously like they might once have been people, bubbling pools, everything very organic looking, but eerie, creepy. REALLY go to town on this. (NOTE: Through this and **all** nether-world scenes, we must see occasional, familiar-though-distorted things: torn up subway tracks, signs hanging akilter, shattered doors, twisted railings, on and on. We're NOT in another place -- this is the Same Old Place after something very nasty has come in and messed everything up, changing its nature.)

SPENGLER (VO)
After Doomsday, the end of the world, this was supposed to fill the vacuum left behind. Only it was released early, and it's filling the world now.

VENKMAN (VO)
Kinda reminds me of New Jersey, you know?

ANGLE - GHOSTBUSTERS

Who come to a sudden halt, listening. We, too, hear a SOUND -- a steady beating kind of noise, like oars turning in oarlocks.

STANTZ
Listen! Something's coming! Over here, quick!

They run to, and hug the wall, weapons drawn.

OVERSHOULDER SHOT - GHOSTBUSTERS

Ready, poised . . . as from around the corner in front of them comes, of all things, a floating boat (maybe twelve feet long), being rowed along the air by translucent ghost/people who look very unhappy. A skeleton -- the TOUR GUIDE -- at the boat's prow leads them on with:

TOUR GUIDE
And to your left there's another charred rock, and some charred trees -- if you'll look to your left you'll see even more rocks, yes, some dirt there --

ON VENKMAN

Who moves away from his fellows, wog-boggled by this. The rest follow him.

VENKMAN
What the --

ANOTHER ANGLE

As Venkman and the rest come in front of the boat. It comes to a stop before them. The Tour Guide doesn't yet notice them, his/it's back to them.

TOUR GUIDE
All right, what's this? Why aren't you rowing? What's --

Then it turns, sees the Ghostbusters. Venkman raises his particle-beam thrower, more as introduction than threat.

ON TOUR GUIDE

Who stands, skeletal hands on skeletal hips. He looks very indignant.

TOUR GUIDE
(very fast)
Do you MIND? We're trying to conduct a tour here! So step aside. Come on, come oncomeoncomeon, we've only got all eternity, you know. There's rocks, and more dirt they haven't seen yet and PLEASE get out of the way before I send for someone!

WIDE - INCLUDES ALL

For a BEAT, it's a standoff. The Ghostbusters look to Venkman to follow his lead. Venkman lowers his thrower and steps aside. The others do likewise. The Tour Guide drops his hands, looking satisfied.

TOUR GUIDE
Thank you. Honestly, some of the living have absolutely no respect.
(to the others in boat)
All right, let's go! Stroke! Stroke! Stroke! Stroke!

The Tour Guide sits, and they begin rowing their way overhead and past the Ghostbusters, disappearing into the mist behind them.

MEDIUM - GHOSTBUSTERS

Zeddmore nudges Venkman in the ribs, watching the boat pass.

ZEDDMORE
I don't get it. Why didn't you blast the guy?

VENKMAN
(a shrug)
I figured he'd be a lot more unhappy if I just let him go.

With that, Venkman heads OUT OF FRAME, the rest following.

WIPE TO:

EXT SUBWAY PLATFORM

A normal one, for the moment. Two COMMUTERS stand at the edge of the platform, facing CAMERA, each reading the newspaper -- so their faces are effectively hidden. One of the Commuters lowers his newspaper, and checks his watch.

1ST COMMUTER
Hmmm. The four-fifteen's running late today. Hope there isn't a problem.

With that, he raises his newspaper. There's an OS RUMBLE.

WIDEN

As suddenly a GHOSTLY SUBWAY TRAIN comes BETWEEN CAMERA and the Commuters. It FILLS THE SCREEN, wildly distorted, eyes that used to be windows leering madly, goblins and an assortment of odd creatures hanging out windows, laughing hysterically, clinging to the top of the train, going WOGGA-WOGGA at the camera, and generally carrying on. Then it finally passes OUT OF FRAME . . . and the subway platform is different. It's as gloomy, dark, forbidding and slimy as the one we saw earlier, stalactites and stalagmites breaking through the tiled floor and ceiling.

The clothes of the two commuters are rumpled, torn, slimed. They lower their newspapers, revealing disheveled hair and hats, ties thrown over shoulders, several days' worth of beard growth on their faces. They exchange a glance.

1ST COMMUTER
Yes, I'd say there's definitely a problem up the line.

CUT TO:

INT NETHER REGION - WALL

Stone eyes following the Ghostbusters, who we SEE only as four shadows falling across the wall, passing THROUGH FRAME.

CLOSE - SPENGLER

TRACKING WITH Spengler as he swings the PKE meter left and right, trying to fix on the strongest waves of force. The BEEPING increases, and the wings stick up at one point along the arc. Spengler points that way, and nods for the rest to follow.

REVERSE ANGLE

As the Ghostbusters walk AWAY FROM CAMERA, Stantz and Zeddmore bringing up the rear. Stantz checks his watch.

STANTZ
Oh, hey -- I just realized -- we're missing the news! Do you think they'll mention us?

And they turn a corner, disappearing around it. SUDDENLY:

STATIC EFX -- "CLICK", "CLICK" SFX

As of a television set when it's changing channels. We SEE NEWS ANCHOR #1, at his desk, caught in mid-sentence.

NEWS ANCHOR #1
-- the question on everyone's lips: Where are the Ghostbusters?

STATIC EFX -- "CLICK," "CLICK" SFX

Another News Anchor. A corner of the SCREEN shows a diagram of the world -- and a black cloud is spreading, starting in the New York area.

NEWS ANCHOR #2
-- black clouds have been reported all over New York, and in surrounding states. Reports coming in indicate entire streets coming alive. Says the Mayor of New York, "Frankly, it's a mess."

STATIC EFX -- "CLICK", "CLICK" SFX

The third, and final News Anchor, pressing his earpiece to his ear.

NEWS ANCHOR #3
I'm being told that the Ghostbusters entered the subway system two hours ago and have not been seen since. Where are the Ghostbusters?

STATIC EFX -- "CLICK", "CLICK" SFX

Then we're right back in:

INT NETHER REGION - GHOSTBUSTERS

As the Ghostbusters parade THROUGH FRAME, continuing their search, Stantz shrugs and glances TOWARD CAMERA as he passes:

STANTZ
Well . . . ask a silly question.

ANOTHER ANGLE

As Spengler stops short, holding the PKE meter up. His outstretched arm stops the following Ghostbusters, who group up behind him. Spengler gestures OS.

SPENGLER
We're almost to the doorway. See that?

THEIR POV

In FG there's another of those stunted sorta/kinda trees, and in the BG there's a cliff-face -- literally. It's a veritable stone face, it's huge mouth frozen into an "o" shape, as if caught in surprise, or shock, or a yawn.

SPENGLER (VO/cont'd)
It's right through there. Once we get past that, we should be able to see the doorway -- and close it.

ON GHOSTBUSTERS

Appraising this. They take a couple of tentative steps forward, coming near the sorta/kinda tree.

STANTZ
I don't know -- I don't like the looks of that place.

VENKMAN
Me either. So I have a better plan.

STANTZ/ZEDDMORE/SPENGLER
What?

ON VENKMAN

Who jerks a thumb in the direction they came from.

VENKMAN
Turn around, and run very, very fast back the way we came, and never, ever look back.

WIDEN TO INCLUDE ALL

As Spengler shakes his head, and starts toward the cliff, passing the sorta/kinda tree.

SPENGLER
Sorry. We have to go ahead with it. I just wish I knew what that was.

And suddenly, the sorta/kinda tree stirs, its knotted-wood face turning toward Spengler.

SORTA/KINDA TREE
It is the Place of Lost Souls. All new spirits must pass through there.

ANOTHER ANGLE - FAVORING ZEDDMORE

Who looks around, a little nervous.

ZEDDMORE
But we're not dead.

SORTA/KINDA TREE
(a shrug)
Nobody's perfect.

CLOSE - SORTA/KINDA TREE

Midway through the following, we RACK FOCUS on the cliff in BG.

SORTA/KINDA TREE
Which is too bad. No one still alive has eve come out of there in one piece.

WIDE - INCLUDES ALL

As they look to one another, resigned to their fate.

VENKMAN
See? I knew I wasn't gonna like this. Well -- come on.

They follow him OS, not looking at all happy. The sorta/kinda tree watches them go.

SORTA/KINDA TREE
Have a nice day!

And then it goes back to its previous, non-moving stance.

ANGLE ON CLIFF - MOUTH

As the Ghostbusters momentarily stop before the mouth of the cliff passage. Each puts a hand on the other's shoulder, a gesture of support. Then: they enter the dark passage, disappearing into the blackness within. PULL BACK to REVEAL the opening closing behind them.

BLACK SCREEN

HOLD for a BEAT. Then: four sets of eyes, the Ghostbusters, move through the pitch black. SFX: FOOTSTEPS. Then, abruptly, one of the sets of eyes stops.

SPENGLER
You know, I just thought of something. The ecto-containment unit where we store the captured ghosts is based on gravitetic principles similar to a black hole.

VENKMAN
Yes, it is, Egon, and we're all very proud of you. So what?

SPENGLER
Well, a black hole has a way in, and -- in theory -- a way out. So if the way in is at the fire-station, what if the way out . . . is right here? The place of lost souls?

A BEAT. Then, suddenly, the darkness around them is lit with rows and rows and rows of eyes, all different shapes, surrounding them in the blackness.

VENKMAN
Egon . . . why do you always wait until <u>now</u> to mention stuff like that?

ZIP! The four sets of eyes, the Ghostbusters, race OUT OF FRAME, the horde of others following them OS with a ROAR.

DOWNSHOT - MAZE

Through which the Ghostbusters run, each taking a different pathway through the winding maze.

INT - PASSAGE

Where they all come together again . . . only one's walking on the floor of the passage, another's walking on the roof, and the remaining two are walking along either wall, each of them at right angles to the one nearest him. They pause for only the barest second, then keep right on running.

EXT GORGE BETWEEN TWO CLIFFS - OTHER SIDE

Where all of the Ghostbusters except Spengler emerge at a dead-run. They stop to catch their breath. SFX: BREATHING HARD. Then they look around.

STANTZ
Wait a minute -- where's Egon?

ZEDDMORE
I don't know -- he was right next to me a second ago.

Then Spengler approaches from a hole in the other cliff, on the other side of them, also at a dead run.

SPENGLER
Made it!

ANOTHER ANGLE

As the others look at him with considerable astonishment.

ZEDDMORE
Wait a minute -- how can you come out of there, when you were with me, and we just came out of here?

And Spengler's a little puzzled himself.

SPENGLER
I -- I don't know, actually.

ON VENKMAN

Shouldering his proton pack and heading OS.

VENKMAN
Well, we'll figure it out later. Come on, guys. We've got a world to save, and it's about time we taught these jokers who they're messing with.

ANTHER ANGLE

As all but Spengler move OS. Spengler lingers by the hole in the cliff that the rest of the Ghostbusters came out of. He looks like he's about to look, or go inside the hole, but then stops himself, shaking his head.

SPENGLER
No, I'd better not. I might still be in there.

And he, too, heads OUT OF FRAME.

WIDE - PASSAGE

As the Ghostbusters come to a final turn in the passageway. From around the corner, a brilliant LIGHT spears the dimness, changing color, almost STROBING with energy and pulsations. A tremendous WIND whips along this area, coming from the same direction as the light -- from around the corner. The wind whips the Ghostbusters' clothes as they approach the corner.

TIGHTEN

As the Ghostbusters huddle up against this side of the corner, against the wind. Spengler holds up his PKE meter. It oscillates, beeps and flashes like crazy. Zeddmore points to the light from around the corner.

(DIALOGUE NOTE: Until indicated otherwise, all dialogue should be spoken as if AGAINST THE WIND.)

ZEDDMORE
Is this it?

Spengler nods, wind whipping his hair, clothes. Venkman stands, looking determined.

VENKMAN
Then let's do it.

With a shared glance, they brace themselves and head AROUND THE CORNER and OS.

INT PASSAGE LEADING TO DOORWAY

And the wind nearly blows them off their feet. They cling to outcropping rocks as they, and we, see:

THE DOORWAY

Now much huger than it had been. A HOWLING, TERRIBLE wind screams out of the doorway. Flashes of spirits, living fireballs scream out of the region beyond. The BACK-LIT doorway is so bright we can barely look at it -- the center of sheer, incredible power. The impression we should get is that someone has opened the doorway to something very much like Hell . . . and like a leak in a pressure cooker, the contents are spilling out all over the place at high-speed. A veritable maelstrom of surging wind and light and sound. Scattered around are some of the tools and machines we saw earlier, but now turned to stone, or weathered. And the talking door is thrown back on its hinges, barely hanging on.

VENKMAN (VO)
Boy, some people sure know how to party, don't they? This place is a wreck!

REVERSE ANGLE - GHOSTBUSTERS

Holding onto the wall, old machines, outcroppings against the wind. A FIREBALL shoots past them, LAUGHING.

STANTZ
I'm just glad we don't actually have to go <u>in</u> there!

SPENGLER
Ray -- I'm afraid that's exactly what we have to do.

VENKMAN/STANTZ/ZEDDMORE
<u>What</u>?

TIGHTEN - FAVOR SPENGLER

As the other Ghostbusters huddle closer, against the wind.

SPENGLER
The flow is nearing critical phase. We have to tap directly into the center of the flow, and use our particle beams to reverse the flow.

ANGLE ON DOORWAY

The light intensifying, the sound growing louder.

SPENGLER (OS)
If we don't do it now, the breach will soon be too powerful for us to close it. It'll be the end of everything.

TWO-SHOT - ZEDDMORE, SPENGLER

As Zeddmore glances at the doorway in BG, then at Spengler.

ZEDDMORE
But -- if we're inside when the door closes . . . .

Give it a BEAT as Spengler looks down, uncomfortable, then back at his companions.

SPENGLER
We'll be trapped, yes. With no way home. Ever.

ANGLE - INCLUDES STANTZ, VENKMAN

As Stantz registers utter and absolute shock and dismay.

STANTZ
But -- I just got season tickets to the Yankees! The best seat I've ever had!

VENKMAN
Egon, you kidder -- I'll bet you knew this all along, and just didn't tell us, am I right?

ON SPENGLER

Who reluctantly nods.

SPENGLER
Our only hope is to tap into the power flow at its source. But I figured if I told you the whole story, you wouldn't want to do it.

WIDEN

As Venkman steps back, and they all stand, tilting against the wind.

VENKMAN
That's a terrible thing to say, Egon. You're right, of course, but it's still a terrible thing to say.

ANGLE - VENKMAN

Stepping INTO FRAME, and looking to the doorway. RACK FOCUS on the doorway UNDER:

VENKMAN
Well, if we're gonna go out, let's do it in style! I've got an image to protect.

WIDE ANGLE

As the Ghostbusters form a single line across the passage, heads bent against the wind, and the force. With the same move, they take one step forward. Then another -- and they are pushed even harder by the waves of force and wind from

THE DOORWAY

Through which more wind, thunder, light and wailing SOUND screams out AT CAMERA. The force is building, putting out more thrust. Louder. More frightening.

THE GHOSTBUSTERS

Struggling forward, inch by inch, fighting the gale intensity winds, grabbing onto rocks, old pieces of equipment, anything, just to drag themselves forward another few inches.

MEDIUM - SPENGLER

As his PKE meter overloads. He tosses it away seconds before it EXPLODES.

SPENGLER
I lose more meters that way!

And he continues on.

ANGLE - ZEDDMORE

Teeth gritted, pulling himself along the wall.

ZEDDMORE
Just a little further, Winston -- you -- can do it!

TWO-SHOT - VENKMAN, STANTZ

Taking a second's rest against the wall. Venkman jerks a thumb toward the doorway.

VENKMAN
(loud - breathless)
Hey, Ray! I'm -- going next door to complain -- they're playing their stereo too loud again! Wanna come?

TIGHTEN

And they smile, in that strange way people do when they're sure they're about to buy the farm, but it's okay, sorta, because they're with friends. (Note: go ahead, try to animate THAT one!) But it's soon gone, and they press on.

ANGLE - DOORWAY

As the Ghostbusters crawl/walk/scrabble to the bottom of the doorway, immense power surging past just overhead. With a mutual nod, they begin to climb, hand over hand, up over the edge of the doorway --

INT DOORWAY

SHOOTING OUT, toward the Ghostbusters, as they climb up over the rim and pause, halfway in. Their faces go slack with amazement and numb shock.

VENKMAN
Okay . . . I admit it. I'm impressed.

THEIR POV

Simply put: Hades. The Underworld. The Nether-Regions. A place of swirling fireclouds, black lightning, distant shapes moving through the void, all suffused with a supernal, shifting light that leans toward the ultraviolet. A place of sheer, utter desolation. Think of the outer surface of Jupiter, and you'll have something very close to this.

VENKMAN (VO)
But you know, some nice curtains would really do wonders for a place like this.

REVERSE ANGLE

As the four Ghostbusters take up their places: two on either side of the now-immense doorway, clinging to the sides lest they be hurled away by the wind. They pull out their particle beam throwers.

SPENGLER
Arm nuclear accelerators -- now!

QUICK CUTS: THE GHOSTBUSTERS

Switching on their nuclear accelerators. They HUM to life.

CLOSE - SPENGLER

Shielding his eyes against the wind and light.

SPENGLER
Activate auxiliary power receptors -- now!

ON BACKPACKS

As the Ghostbusters each push a button. Out of the back of each of the devices a panel swivels around, revealing a small, dish-like antenna. ENERGY WAVES floating through the surrounding ether are caught up on the receptors. And the power indicators on the back of their packs GLOW brightly, moving further and further up. POWER HUM.

ON GHOSTBUSTERS

Their particle-beam throwers vibrating and bucking. They fight to keep hold of them.

SPENGLER
Full dispersion mode, wide angle --
fire -- NOW!

They do, immensely large waves of particle beams shooting out of their weapons, <u>much</u> larger than when we saw them earlier.

STANTZ
Whoooooaaaaaa!

REVERSE ANGLE

As the enormous particle beams shoot down the passage and angle off down the intersecting passageways.

ZEDDMORE
Hold on!!!!!!!!

QUICK SERIES OF SHOTS:

EXT GHOST-TRAIN

Zooming along the tracks, when suddenly it's hit by particle beams from behind. The beams CRACKLE and SURGE along its surface. The whole thing freezes, ghosts caught on it.

SUBWAY PLATFORMS

Hit by the particle beams, they GLOW.

ANGLE - SUBWAY TRAIN RAILS

Particle-beam energy shooting along the railways, heading AWAY FROM CAMERA.

EXT SUBWAY ENTRANCE

As GHOSTS make a break for the outside world, only to be snared by the emerging beams.

INT DOORWAY

The Ghostbusters are barely able to hold onto their equipment.

SPENGLER
Okay, another second -- now! Activate capture mode! Pull them in! PULL!

ANOTHER ANGLE

The Ghostbusters hit another switch on their weapons, and the particle beams begin to reverse, pulling back in toward them, as when they pull in a ghost to capture it.

INT DOORWAY PASSAGE

The whole area in front of the Ghostbusters is spiderwebbed with energy bolts, veins of energy that FLARE and CRACKLE like St. Elmo's Fire, or a Tesla coil.

SERIES OF SHOTS

EXT SUBWAY TRAIN

The particle beams, reversed, flow off the train, stripping the ghosts and everything strange off the train as it goes -- the motion similar to a banana being peeled, the demarcation is that clear.

EXT SUBWAY PLATFORM

Same thing -- stalactites and stalagmites retract, the awful look of the place is peeled back as the particle beams reverses.

ANGLE - SUBWAY TRAIN TRACKS

The first Fireballs we saw earlier are yanked back along the rails, one after another, speeding TOWARD CAMERA.

EXT SUBWAY STATION

The snared ghosts strain against the particle beams like dogs on a leash -- then are rudely YANKED BACK inside.

INT DOORWAY - GHOSTBUSTERS

Who look to one another as they hear a RUMBLING.

STANTZ
Uh, oh . . . .

THEIR POV

Everything that got loose is now headed right AT CAMERA, a veritable horde of -- <u>things</u>, swirling, caught in the beams. It's truly a nasty sight.

STANTZ (OS/cont'd)
Here come the neighbors!

INT DOORWAY - GHOSTBUSTERS

Still firing their particle beams as the surging mass of ghosts and other creatures comes pouring in through the doorway. The WIND is surging toward them now, carrying the things in with them. It looks like someone opened the drain in a sewer, only all the yucky stuff is flowing horizontally.

ANGLE - THROUGH DOOR

As the TOUR GUIDE, clinging to his boat of skeletal tourists, comes SHOOTING THROUGH FRAME, through the doorway:

TOUR GUIDE
(a keening cry)
I HATE THIS JOB!

ANGLE - FAVORING DOORS

As the doors move back on their hinges, and start to CLOSE.

SPENGLER (OS)
That's it! Let's go!

ON GHOSTBUSTERS

Scrambling to their feet -- when the wind whips them UP AND AWAY, head over heels, flying deeper into the Nether Region.

STANTZ/VENKMAN/ZEDDMORE/SPENGLER
Whoa! Yaaaaaghhhh! Aarrgghhh!

UPSHOT - GHOSTBUSTERS

As, carried on the wind and waves of force, they're carried deeper within.

STANTZ
(yelling)
Just one chance! Fire! Everything you've got! Maybe it'll push us back! GO! GO! GO!

They do, firing their particle-beam throwers in front of them, putting out retro-fire like waves of force.

ANGLE - THE DOORS

Closing, fast. The gap is narrowing.

ZEDDMORE
Hurry! The door's closing!

ON THE GHOSTBUSTERS

Their flight in is halted -- and they start to reverse, the particle-beams pushing them back toward the doors, faster --

REVERSE ANGLE - SHOOTING THROUGH DOORS

As the Ghostbusters come shooting TOWARD CAMERA, barely making it through the narrowing entranceway before the doors close with a fantastic BOOOOOMMMMM!

GHOSTBUSTERS
Yeeooww! Heyy!! Made it! Yaahoo!

MEDIUM - GHOSTBUSTERS

Splayed on the ground, all looking as it did in the beginning -- a normal dig in a normal tunnel.

VENKMAN
Hey, that was great. Really great. Can we do it again?

ANGLE ON DOOR

As, once again, it intones:

VOICE OF DOOR
DO -- NOT -- OPEN -- UNTIL -- DOOMSDAY!

CLOSE - VENKMAN

Who shrugs.

VENKMAN
It was just an idea . . . .

WIPE TO:

EXT GHOSTBUSTER FIRE STATION HQ - NIGHT

PUSHING IN on the structure UNDER:

STANTZ (VO)
Boy, am I glad to be home! I think I could sleep for a week.

INT FIRE STATION

As the Ghostbusters move toward the kitchen.

VENKMAN
You sleep. Me, I'm gonna raid the fridge and eat until dawn!

Then, abruptly, they stop. Venkman looks very angry.

ZEDDMORE
Well . . . we can always get pizza.

THEIR POV

Slimer has finished eating everything in the fridge, which now stands open, and empty. He looks up at them, smiles.

VENKMAN (VO)
SLIMERRRRR!

ANGLE ON GHOSTBUSTERS

And they're physically restraining Venkman from doing serious damage to Slimer.

VENKMAN
Let me at him! Let me blast him! C'mon!

ANGLE ON SLIMER

Whose smile vanishes. He looks around nervously, then PLOOP! he dives under the floorboards again.

WIDEN

As the Ghostbusters release a very steamed Venkman. They, however, clearly don't share his animosity.

STANTZ
Take it easy on the poor guy, Peter.

ZEDDMORE
Yeah -- just because you've had a bad day, that's no reason to take it out on Slimer.

ON VENKMAN

Who shakes his head vigorously.

VENKMAN
I don't care. I don't like him. I never liked him.

WIDE - SPENGLER, KITCHEN

Who looks from the spot where Slimer was, to Venkman.

SPENGLER
Maybe that's part of the problem. Maybe he eats because he wants to be accepted.

CLOSE - VENKMAN

Listening . . . but not really:

SPENGLER (cont'd)
Remember -- he's a ghost living with a bunch of guys whose job it is to bust ghost. How would you feel?

And they all head off, leaving Venkman alone.

DISSOLVE TO:

INT BUNKROOM - NIGHT

The Ghostbusters are asleep -- except Venkman, who's sitting up in his bunk. Thinking. Finally, he gets up, heads OS.

INT LOBBY

A door opens, spilling light on Slimer, sitting looking very miserable in the center of the room, all alone. He turns, sees

SLIMER'S POV

Venkman towering over him. Holding a slice of pizza. Venkman waggles a finger at him --

VENKMAN
You breathe a word of this to anybody, and I'll deny it.

With that, he flips the slice of pizza right into Slimer's mouth.

ON SLIMER

Slimer smiles with infinite gratitude.

VENKMAN (OS)
G'night, Slimer.

The door closes. TOTAL DARKNESS. A BEAT. Then:

SLIMER
(a huge burp)
(LAUGHS)

And on that note, we

FADE OUT:

THE END